DOCUMENT RESUME

ED 301 945 EA 020 505

AUTHOR Lehman, Paul R.
TITLE What's New in Music Education.
INSTITUTION National Association of Secondary School Principals, Reston, Va.
PUB DATE Nov 88
NOTE 6p.
AVAILABLE FROM Publication Sales, NASSP, 1904 Association Drive, Reston, VA 22091 ($1.50; quantity discounts).
PUB TYPE Collected Works - Serials (022) -- Reports - Descriptive (141)
JOURNAL CIT NASSP Curriculum Report; v18 n2 Nov 1988

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *Course Selection (Students); Curriculum; *Curriculum Enrichment; *Educational Trends; *Elective Courses; Graduation Requirements; *Music Education; Public Schools; *Required Courses; Secondary Education
IDENTIFIERS *Music Educators National Conference

ABSTRACT

The appearance of a graduation requirement in the arts has focused attention on public school systems to provide comprehensive music education coursework. As a result, this report discusses trends in secondary music education course requirements, suggests strategies for implementing a meaningful music curriculum, cites obstacles to expanding music coursework, and provides a rationale supporting increased student access to music education. It also lists examples of successful general music offerings for high school students, including a description, school address, and contact person (10 items). (JAM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

nassp

Research / Concepts / Practice

Curriculum Report

Vol. 18 No. 2 November 1988 (ISSN 0547-4205)

What's New in Music Education

ED301945

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

Minor changes have been made to improve reproduction quality.

Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

T Koerner

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

EA 020 505

nassp
Research / Concepts / Practice
Curriculum Report
Vol. 18 No. 2 November 1988 (ISSN 0547-4205)

What's New in Music Education

What is the state of the arts in today's secondary school? The answer seems to depend on whom you ask. In many schools the arts are thriving. Enrollments are up. Course offerings are expanding. The quality of instruction is excellent. But other schools haven't recovered from cutbacks suffered in recent years.

There is a strong trend toward requiring courses in the arts for high school graduation. Twenty-nine states now have graduation requirements that include the arts, or will have by 1992.[1] Twenty of those states have added their requirements since 1980.

What is included among "the arts"? In recommending an arts requirement, the Music Educators National Conference and the National Art Education Association define the arts to include music, art, theater, and dance.[2] This is also how the arts requirement is defined in Florida, Maryland, New Hampshire, New York, Rhode Island, South Dakota, and Utah. Arkansas and Texas require music, art, or theater. Missouri and Hawaii require music or art. Fourteen other states—California, Connecticut, Georgia, Idaho, Illinois, Maine, Nevada, New Jersey, New Mexico, Oregon, Pennsylvania, Vermont, Virginia, and West Virginia—permit additional options. Regrettably, in Hawaii, Indiana, Louisiana, North Carolina, Rhode Island, Tennessee, and Texas, the requirement applies only to college-bound students or to students seeking honors diplomas.[3]

In most states the requirement is for one year of study. In seven states it is for one semester, and in one state, for a year and a half. Three states require two years and another four, but in these instances, options other than music, art, theater, and dance are permitted or the requirement is limited to college-bound honors students. A different approach is taken in Ohio, where no arts requirement for high school graduation exists, but a consortium of seven major state universities requires a unit in music, art, theater, or dance for admission.

Despite large loopholes in some states, the acceptance of the concept of an arts requirement for high school graduation has been astonishing and unparalleled for the speed with which it has become widespread. Even in those states that tend to leave the question of graduation requirements to the local districts, many school systems have established arts requirements of their own. The trend is particularly noteworthy when one considers that it is taking place during a period of intense effort by state legislatures, governors, and local officials to improve the quality of schools.

But what about schools that have no arts requirement? Should they consider requiring the arts? In the words of Mortimer Adler, "[There] are three areas of subject matter indispensable to basic schooling—language, literature, and the fine arts; mathematics and

1. *Toward Civilization: A Report on Arts Education*. Washington, D.C.: National Endowment for the Arts, 1988, pp. 20-21.
2. "MENC Goals for 1990," *Music Educators Journal*, September 1984; *Quality Art Education: Goals for Schools* (Reston, Va.: National Art Education Association, n.d.)
3. *Toward Civilization*, pp. 20-21.

Please Route To:

1. _____	5. _____
2. _____	6. _____
3. _____	7. _____
4. _____	8. _____

LB 1585 .C87
v.18 no.2

natural sciences; history, geography, and social studies. Why these three? They comprise the most fundamental branches of learning. No one can claim to be educated who is not reasonably well acquainted with all three."[4]

Ernest Boyer puts it differently but just as emphatically: The arts "are the means by which a civilization can be measured. . . . [They] are not a frill. We recommend that all students study the arts. . . . These skills are no longer just desirable. They are essential if we are to survive together with civility and joy."[5]

John Goodlad, who has studied the curriculum perhaps more thoroughly than anyone else in recent years, has argued that in the secondary school up to 18 percent of each student's program should be devoted to literature and languages; up to 18 percent to mathematics and science; up to 15 percent each to social sciences, vocational studies, and the arts; and up to 10 percent to physical education.[6] This is the program for *every* student. The remaining 10 percent, according to Goodlad, should be available for students to pursue their special interests and abilities which, of course, may include more arts.

Music in the Curriculum

The appearance of a graduation requirement in the arts has focused attention on the need to provide courses in music for the general student—the student who, for lack of interest, ability, time, or for whatever reason, does not participate in the school's performing groups. Too often in today's high school, no music courses are offered for this student.

In most schools, students are locked out of instrumental music unless they begin studying in the elementary school. Some choral groups also require prerequisite study. As a result, many high school students have no reasonable access to music. This situation is intolerable, as music is the most popular of the arts and is the one potentially most accessible to most students.

Every high school, no matter how small, should offer not only performing groups, but also non-performance music courses. Larger schools, of course, can offer a great variety of courses. But even in the smallest school, at least one non-performance course should be scheduled every year to minimize conflicts with other single-section courses. Some schools offer second and third-year courses in which more advanced instruction is available, but every student should have access to at least one music course without prerequisites.

Many general music courses are built around an introduction to the literature of music. These courses are typically intended for the student who lacks specialized background in music but who is interested and wants to learn more about it. The Advanced Placement course in music listening and literature reflects this emphasis, although a less demanding course based on the same skills can easily be constructed.

Other courses may emphasize music theory, composition and arranging, music history, or fine arts, depending on the abilities and interests of the teachers and students. The difference between music literature and music history is that the former usually involves in-depth study of a few selected exemplars of music while the latter includes a broad historical survey covering more works and styles with less attention to each.

Additional options can include guitar class, recorder class, piano laboratory, organ class, voice class, electronic music, synthesizer music, non-Western music, ethnic music, music theater, and beginning instruction in wind and string instruments. Mini-courses in these topics or in specialized ensembles such as Afro-American music, steel drums, handbells, and so forth can be grouped together to comprise a year's study.

Most of these courses are directed toward the general student, but they can usually be designed to accommodate band, orchestra, and chorus students as well. AP Music, for example, often attracts students who are enrolled in the school's performing groups and many excellent students who are not.

What can be expected of general music courses? Naturally, the specific outcomes will vary with the emphasis of the course, but to some extent every offering should be designed to produce students who:

- Are able to make music alone and with others
- Are able to improvise and create music
- Are able to use the vocabulary and notation of music
- Are able to respond to music aesthetically, intellectually, and emotionally
- Are acquainted with a wide variety of music, including diverse musical styles and genres
- Understand the role music has played and continues to play in the lives of human beings
- Are able to make aesthetic judgments based on critical listening and analysis rather than on superficial stereotypes and shallow prejudices
- Have developed a commitment to music
- Support the musical life of the community and encourage others to do so
- Are able to continue their musical learning independently.[7]

Scheduling the Program

In many schools, fiscal realities demand that general music courses be taught by the existing staff. In some instances, modest adjustments in current offerings may be necessary to provide needed staff time. Most general

4. Mortimer Adler, *The Paideia Proposal* (New York: Macmillan, 1982), pp. 22-24.
5. Ernest Boyer, *High School* (New York: Harper & Row, 1983), pp. 97-98.
6. John Goodlad, *A Place Called School* (New York: McGraw-Hill, 1983), pp. 286-87.
7. *The School Music Program: Description and Standards*, 2nd ed. Reston, Va.: Music Educators National Conference, 1986, pp. 13-14.

music programs begin small and expand as demand grows. A few music teachers resist teaching non-performance courses, occasionally because they lack the background, but other times simply because they prefer working with the musically gifted. This attitude is shortsighted but, in any event, it is merely another staffing problem that must be resolved.

The expansion of general music offerings in the high school should be carried out without damaging existing performing groups. The bands, orchestras, and choruses in America's schools are the envy of musicians and educators throughout the world. Schools take pride in what we have achieved with these groups. We must not dilute this strength but rather safeguard it and build upon it. The performance program and the general music program cannot be allowed to compete with one another. They should be complementary, not conflicting. Indeed, most high school general music programs have grown directly out of successful performance programs.

If the inauguration of non-performance courses is approached carefully and imaginatively, usually more than enough student demand is generated. Most high school students are already favorably disposed toward music and will welcome a chance to study it. Many of these students already pursue music as a cocurricular activity. Some of them have dropped out of the school's performance program because of other demands on their time or because they felt unchallenged. Some have organized their own performing groups. Others are little interested in performance but simply enjoy music and the intellectual challenge it affords.

The quality and popularity of music courses are academic considerations, of course, if students cannot schedule them. Too many schools cling to a six-period day, a schedule that makes it almost impossible to offer an adequate arts program. The Music Educators National Conference recommends that the school day consist of at least seven or eight periods.[8] Schools with nine periods have even fewer problems in scheduling. The question remains: Should the curriculum be designed to fit the schedule, or the schedule to fit the curriculum?

Exempli Gratia

School administrators and music teachers have an obligation to ensure that every student has an opportunity to study music. Music exalts the human spirit. Music enhances the quality of life. Music is worth knowing. Every American should have the ability to perform, to create, or to listen to music with understanding. *Music is basic.*

Following are a few examples of successful general music offerings for high school students. The contact persons are music supervisors or teachers.

8. *The School Music Program*, p. 47.

Leon High School, 550 East Tennessee, Tallahassee, Fla. 32308. *Contact:* Nancy Marsters.

Leon High School, which enrolls 1,750 students in grades 9-12, offers four levels of guitar instruction. Guitar I and II are open to anyone, with placement by audition; enrollment in Guitar III and IV is selective. Introduction to Music Performance is a very popular course. The emphasis is on ethnomusicology, and specifically on the music of the Western hemisphere and the cultural contributions of Indians and Africans as well as Europeans. There are two sections of class piano. An additional 40 piano students were turned away last year. There is wide participation by minority students and special education students.

Williamsville Central School District, 105 Casey Rd., East Amherst, N.Y. *Contact:* Frank Del Russo.

The Williamsville Central high schools—North, South, and East—follow the New York State guidelines in providing credit for private study outside the school in piano, voice, classical guitar, and the usual band and orchestra instruments. This work, which is subject to approval by the principal and the music coordinator, can generate either a half or full unit of credit. Other music offerings include Advanced Placement Music, Music Theory, Independent Study in Orchestration and Composition, and a course in American Music Theater. The program uses several of the latest computer programs.

Princeton High School, 11080 Chester Rd., Cincinnati, Ohio 45446. *Contact:* Jessica Rankins.

Princeton High School is a suburban high school of 1,650 students in grades 9-12. Princeton offers year-long courses in Piano Lab I, Piano Lab II, and Keyboard Improvisation. There are seven sections of 15 students in each section. All classes are oversubscribed. Some of the students play other instruments, but most do not. Minority students are very heavily involved. The objectives of the students vary widely, but most merely want to learn to play the piano for their own satisfaction.

Williamsport Area High School, Williamsport Area School District, 201 West Third St., Williamsport, Pa. 17701. *Contact:* Kenneth R. Raessler.

Williamsport offers six elective courses in music. These courses enroll 15 to 20 students in each of three sections of Guitar I and Guitar II and two sections of Electronics in Music. Black Music, Music Theater, and Jazz, Rock, and Country Music each enroll 15 to 20 students. Music Theory attracts another 20 to 25, although many of these students also elect the school's performing organizations. Music History is offered every other year. All EMR and TMR special education students at the high school are required to elect one semester of music as a requirement for graduation.

Wayzata High School, 305 Vicksburg Lane, Plymouth, Minn. 55447. *Contact:* Brian Williams.

This suburban school of 1,800 in grades 10-12 offers two sections of class piano that accommodate 30 to 40 beginner through advanced students. There is one section of guitar as well. Fifty students enroll in three sections of a year-long course in Electronic Music. A small, selective, second-year class is offered in Advanced Electronic Music with private instruction. Approximately 90 to 95 percent of the students who enroll are not in the band, orchestra, or chorus.

Winter Park High School, 2100 Summerfield Rd., Winter Park, Fla. 32792. *Contact:* Dan Gordon.

Winter Park High School offers two sections of Introduction to Music Performance, a half-year course with a total enrollment of 50 students that includes performance skills on piano, various recreational instruments, Orff percussion instruments, and invented instruments. Music theory attracts at least 20 students a year, many of whom have their own rock bands and want to learn more about music. Advanced Placement Music offers two courses alternating every other year. All these offerings are elected by students with widely varying backgrounds.

West Genesee High School, West Genesee Central Schools, 5201 N. Genesee St., Camillus, N.Y. 13031. *Contact:* Daniel D'Agostino.

West Genesee High School, with 1,450 students in grades 10-12, offers two sections of Music Theory I enrolling a total of 48 students. Sixteen students elect a second-year course combining Theory II with Music History. The school also offers Music in Our Lives, the statewide course designed to satisfy the arts requirement in New York State. As specified by the curriculum guide, the course includes listening, performing, composing, basic skills, and special interest projects. Twenty students are enrolled.

Shaker Heights High School, Shaker Heights City School District, Shaker Heights, Ohio 44120. *Contact:* Tom Smicklas.

With 2,100 students in grades 9-12, Shaker Heights offers five electives in music in addition to the usual large ensembles. The electives are Music Literature, 20th Century American Music, Music Theory, Music in Our Country, and Humanities. More than 200 students representing a wide variety of ethnic and academic backgrounds elect these courses. Each may be taken for a semester or for a year. Most students are not in the school's performing organizations.

Lake Mary High School, 655 Longwood, Lake Mary Rd., Lake Mary, Fla. 32746. *Contact:* Alice Ann Nilsen.

Lake Mary High School, with 2,500 students in grades 9-12, maintains a very active piano lab program with more than 100 students enrolled in six sections covering four levels of advancement. All piano students participate in class recitals, and the more advanced accompany the school choirs. The piano lab is highly individualized and next year will employ a full-time piano teacher. The activities of the class include listening and other general music experiences as well as piano instruction. The laboratory enrolls a large percentage of special education students.

Edison Technical and Occupational Education Center, 655 Colfax, Rochester, N.Y. 14606. *Contact:* Jimmie Lobaugh.

Edison is an urban magnet high school for technical studies that enrolls 1,700 students in grades 9-12. Three hundred of them elect Music in Our Lives, a course designed to satisfy the arts requirement in New York State and the only offering in music available in the school. The course is well received and popular with the students. The major emphasis is on the study of musical shows, but such skills as how to play the piano and how to follow a score are also included. The textbook is the Arts and Leisure Section of the Sunday *New York Times*.

KUDOS

This *Curriculum Report* was prepared by Paul R. Lehman, professor and associate dean of the School of Music, The University of Michigan at Ann Arbor. Dr. Lehman is vice president of the Music Educators National Conference.

Curriculum Report is a bi-monthly publication of the National Association of Secondary School Principals, 1904 Association Dr., Reston, Va. 22091. (703)860-0200. Annual subscription rate of $4 included in the dues of NASSP. Individual copies, $1.50; 2-10 copies, $1 each; 11-99 copies, 85¢ each; 100 or more, 75¢ each. *Payment must accompany orders of $15 or less.*

GEORGE W. FOWLER, *President, NASSP*
SCOTT D. THOMSON, *Executive Director*
JAMES W. KEEFE, *Director of Research*
THOMAS F. KOERNER, *Director of Publications*

CAROL BRUCE, *Associate Director of Publications*
PATRICIA LUCAS GEORGE, *Editor*
WARREN C. SEYFERT, *Contributing Editor*
BARBARA PANNWITT, *Contributing Editor*